NAXOS
A Guided Tour of
The Romantic Era
Volume 5

BERLIOZ, HECTOR (1803-1869)

1 Les Troyens a Carthage, Prelude
2 Les Troyens a Carthage, Royal Hunt and Storm
3 Symphonie fantastique, Op. 14, I. Rêveries – Passions: Largo – Allegro agitato e appassionato assai
4 Symphonie fantastique, Op. 14, II. Un Bal: Valse – Allegro non troppo
5 Harold in Italy, Op. 16, II. Allegretto (March of the Pilgrims Singing the Evening Prayer)
6 Harold in Italy, Op. 16, IV. Allegro Frenetico (Orgy of Brigands. Memories of Scenes Past)
7 Roman Carnival Overture, Op. 9
8 Le Corsaire, Op. 21
9 Roméo et Juliette, Op. 17, Love Scene: Night in the Capulet's Garden Snatches of Music from the Ball
10 Les nuits d'été (The Nights of Summer), Op. 7, I. Villanelle
11 Les nuits d'été (The Nights of Summer), Op. 7, II. Le spectre de la rose (The Spectre of the Rose)
12 La damnation de Faust (The Damnation of Faust), Op. 24, Part I Scene 1: Le vieil hiver a fait place (Faust)
13 La damnation de Faust (The Damnation of Faust), Op. 24, Part II Scene 7: Dors! Dors! Heureux Faust!, 'Faust's Dream' (Chorus of Gnomes and Sylphs, Mephistopheles, Faust)
14 La damnation de Faust (The Damnation of Faust), Op. 24, Part III Scene 9: Merci, doux crépuscule!, 'Faust's Aria' (Faust)
15 La damnation de Faust (The Damnation of Faust), Op. 24, Part IV Scene 20: Laus! Laus! Hosanna! (Chorus)
16 La damnation de Faust (The Damnation of Faust), Op. 24, Part IV Scene 20: Remonte au ciel, "Margarita's Glorification" (Chorus)
17 L'Enfance du Christ, Op. 25, Part I: Herod's Dream – Scene 2 – Herod's Aria
18 L'Enfance du Christ, Op. 25, Part II: The Flight into Egypt The Holy Family's Repose
19 L'Enfance du Christ, Op. 25, Part III: The Arrival at Sais – Grand Dieu! Quelle détresse! (The Father of the Family)
20 L'Enfance du Christ, Op. 25, Part III: The Arrival At Sais – Scene 3 Epilogue. (Narrator, Chorus)
21 Grande messe des morts, Op. 5, 'Requiem', I. Requiem et Kyrie
22 Grande messe des morts, Op. 5, 'Requiem', V. Quaerens me
23 Grande messe des morts, Op. 5, 'Requiem', VII. Offertorium
24 Grande messe des morts, Op. 5, 'Requiem', X. Agnus Dei

STRAUSS, JOHANN (1804–1849)

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GLINKA, MIKHAIL (1804-1857)

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29 A Life for the Tsar, Bratsi! V metel', v nevedomoy glushi
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31 Capriccio brillante, 'Spanish Overture No. 1'

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33 A Midsummer Night's Dream, Wedding March, Op. 61, No. 4
34 Hear my prayer
35 Paulus (St. Paul), Op. 36: How Lovely are the Messengers
36 Elijah, Op. 70, Part I: Overture
37 Elijah, Op. 70, Part I: Hilf, Herr! Hilf, Herr! (Chorus) Recitative: Die Tiefe ist versieget! (Chorus)
38 Elijah, Op. 70, Part I: Double Quartet: Denn er hat seinen Engeln befohlen über dir (Chorus) – Recitative: Nun auch der Bach vertrocknet ist (Alto)
39 Elijah, Op. 70, Part I: Recitative, Aria and Duet: Was hast du an mir getan, du Mann Gottes! (Soprano, Bass)
40 Elijah, Op. 70, Part II: Wer bis ans Ende beharrt, der wird selig (Chorus)
41 A Midsummer Night's Dream, Overture, Op. 21
42 The Hebrides, Op. 26, 'Fingal's Cave'
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44 Symphony No. 2 in B flat major, Op. 52, 'Lobgesang' (Hymn of Praise), V. Andante
45 Symphony No. 3 in A minor, Op. 56, 'Scottish', I. Andante con moto – Allegro un poco agitato – Andante come prima
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47 Symphony No. 5 in D major, Op. 107, 'Reformation', I. Andante Allegro con fuoco
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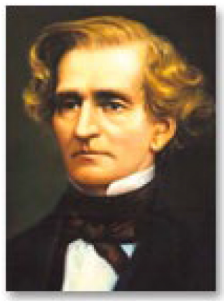
50 Piano Concerto No. 1 in G minor, Op. 25, I. Molto allegro con fuoco
51 Piano Concerto No. 1 in G minor, Op. 25, II. Andante
52 Piano Concerto No. 2 in D minor, Op. 40, III. Finale: Presto scherzando



BERLIOZ, HECTOR (1803-1869)

Berlioz was born near Grenoble in 1803, and his father, a doctor, was very keen for the boy to follow in his footsteps. At the age of seventeen Berlioz moved to Paris to embark half-heartedly on his medical studies but was soon offered a place at the Paris Conservatoire. His father reluctantly agreed to let him change direction, registering his disapproval by reducing his allowance by a considerable amount. Paris was a major European centre of opera, and many of Berlioz's musical innovations derive from the operatic tradition. He also loved the theatre, and on 11 September 1827 he attended a performance of *Hamlet* which changed his life. The role of Ophelia was played by a young Irish actress called Harriet Smithson, with whom Berlioz immediately became obsessed. His infatuation led in 1830 to the composition of the wildly imaginative *Symphonie fantastique*. After she attended a performance of the *Symphonie fantastique* and realised that she was the subject of this astounding work, Smithson agreed to meet Berlioz: the pair married in 1833, but the couple separated ten years later. Throughout his life, Berlioz toured extensively all over Europe, conducting performances of his own and other composers' music, despite suffering from a debilitating and painful intestinal condition from 1848 until his death in 1869.

OPERA (Tracks 1-2)
Berlioz wrote four complete operas, the most famous of which is *Les Troyens* ('The Trojans'), later divided into two parts: *The Capture of Troy* and *The Trojans*. He also wrote an opera based on the life of Benvenuto Cellini.

ORCHESTRAL MUSIC (Tracks 3-9)
The *Symphonie fantastique* of 1830, an orchestral work that contains autobiographical elements, suggested new paths in composition, and was considered especially adventurous in terms of orchestration. It was followed four years later by *Harold in Italy* for viola and orchestra, written for (but never performed by) the great violinist Paganini. Concert overtures include a Shakespearean *King Lear* and two overtures based on the work of Sir Walter Scott, *Waverley* and *Rob Roy*.

VOCAL MUSIC (Tracks 10-24)
In competing for the important Prix de Rome, Berlioz wrote four cantatas in successive years. Les *Nuits d'été* ('Summer Nights') comprises settings of poems by Théophile Gautier for solo voice and orchestra. Other important works by Berlioz include *Eight Scenes from Faust*, later revised as *The Damnation of Faust*, the Christmas oratorio *L'Enfance du Christ* ('The Childhood of Christ') and the extravagantly orchestrated *Grande Messe des morts*.

STRAUSS, JOHANN (1804–1849)

Johann Strauss was born in Vienna in 1804, the son of a tenant tavern-keeper, and, on the death of his father in 1816, was apprenticed to a bookbinder. This did not prevent him finding a place as a violinist in a dance orchestra under Michael Pamer and as a viola-player in an ensemble started by Joseph Lanner (1801–1843). The ensemble developed into a popular string orchestra. Strauss went on to lead a second Lanner orchestra and then, in 1825, to establish his own dance orchestra. The year marked his marriage and the birth of his first son, another Johann, destined to achieve still more than his father. Under the older Johann Strauss the dance orchestra flourished. Strauss wrote a quantity of waltzes, polkas, marches, quadrilles and galops, composing new dances for social and public occasions, their origin often reflected in their titles. He intended that his three sons should follow other professions, but in the end all three, under the compelling influence of the younger Johann Strauss, became involved in music. Strauss became increasingly alienated from his own original family (over the years seven illegitimate children were born to his mistress). This distance gave the younger Johann Strauss the chance he needed to follow his father's profession, against the latter's will.

DANCE MUSIC (Tracks 25-27)
Strauss wrote a large quantity of dance music: waltzes, cotillions, galops, quadrilles, polkas and marches. Of these last the *Radetzky March* enjoyed the greatest popularity.

GLINKA, MIKHAIL (1804-1857)

Mikhail Glinka, the founder of the Russian nationalist school of opera, was the first Russian composer to have his works accepted outside Russia itself. The son of a wealthy landowner, he was educated in St Petersburg, where he took piano lessons from John Field, and also studied the violin and music theory. To satisfy his father he worked within the Ministry of Communications from 1824 to 1828, but soon gave up this employment. He travelled within Western Europe between 1830 and 1833, and continued to study music, receiving tuition in Milan, where he met both Bellini and Donizetti, and Berlin. Following the death of his father he returned to Russia, settled in St Petersburg, and married in 1835. By now he was a professional and cosmopolitan musician. *Ivan Susanin*, or *A Life for the Tsar*, a landmark in the history of Russian opera, was produced in 1836 and was an immediate success. Domestic problems, leading eventually to his separation from his wife in 1841, delayed the production of his second opera, *Ruslan and Lyudmila*, which finally appeared in 1842. Glinka then returned to travelling: he visited France and Spain in 1844, Poland in 1848, and France once more between 1852 and 1854. He died while on a visit to Berlin.

OPERA (Tracks 28-30)
Glinka's Russian operas were highly influential, offering a synthesis of Western operatic form with Russian melody. His first Russian opera, *A Life for the Tsar*, was well received at its first staging in 1836, though *Ruslan and Lyudmila*, with a libretto by Pushkin, proved less acceptable at its first staging in St Petersburg in 1842. The overtures to these operas are popular curtain-raisers.

ORCHESTRAL MUSIC (Track 31)
Glinka's orchestral music, with skilful instrumentation, offered a combination of the traditional and the exotic. He wrote a number of overtures and orchestral fantasies, the best-known of which are the Spanish-inspired *Jota aragonesa*, a *Capriccio brillante* also known as the 'First Spanish Overture', and *Kamarinskaya,* written in Warsaw, which uses Slavic thematic material. He also produced two unfinished symphonies.

MENDELSSOHN, FELIX (1809–1847)

Born in Hamburg in 1809, eldest son of the banker Abraham Mendelssohn and grandson of the great Jewish philosopher Moses Mendelssohn, Felix Mendelssohn was brought up in Berlin and enjoyed the wide cultural opportunities that his family offered through their own interests and connections. Mendelssohn's early gifts included marked musical precocity, both as composer and performer. Mendelssohn's early manhood brought the opportunity to travel, and Italy and Scotland both provided the inspiration for later symphonies. His career involved him in the Lower Rhine Festival in Düsseldorf and a period as city director of music, followed, in 1835, by appointment as conductor of the Gewandhaus Orchestra in Leipzig. Here he was able to continue the work he had started in Berlin six years earlier, when he had conducted a revival of Bach's *St Matthew Passion*. Leipzig provided a degree of satisfaction that he could not find in Berlin, where he returned at the invitation of King Friedrich Wilhelm IV in 1841. In Leipzig once more in 1843, he established a new Conservatory, spending his final years there until his death at the age of thirty-eight on 4 November 1847, six months after the death of his gifted and beloved sister Fanny.

STAGE WORKS (Tracks 32-33)
Mendelssohn's music for the theatre includes full incidental music for Shakespeare's *A Midsummer Night's Dream*, written for the new King of Prussia. In connection with the King's attempts to revive Greek tragedy Mendelssohn also wrote incidental music for *Antigone* and Oedipus at Colonus of Sophocles, as well as for Racine's Athalie. His attempts at opera, which include *Camacho's Wedding*, based on an episode from *Don Quixote*, have generally not survived in modern repertoire.

CHORAL MUSIC (Tracks 34-40)
Mendelssohn wrote a number of works for possible church use, both Protestant and Catholic. Of these the best known must be *Hear my prayer*. The carol *Hark! the herald angels sing* was adapted from a chorus in a secular cantata. His oratorios *Elijah* and *St Paul* remain traditionally popular with choral societies. In addition to settings of psalms, and sacred and secular cantatas, Mendelssohn wrote a number of choral songs.

ORCHESTRAL MUSIC (Tracks 41-47)
Mendelssohn wrote five symphonies, in addition to an attractive series of twelve early symphonies for strings, completed at the age of fourteen. Of the mature symphonies the Italian Symphony, completed in 1833 and reflecting the composer's experiences in Italy during his Grand Tour, is the most popular. He also wrote numerous concert overtures, including the 1826 overture *A Midsummer Night's Dream*, a work in many ways typical of the composer's deftness of touch, and *The Hebrides*, otherwise known as 'Fingal's Cave'.

CONCERTOS (Tracks 48-52)
The best known of Mendelssohn's concertos must be the Violin Concerto in E minor, the third to make use of the solo violin; it was written in 1844 and first performed in Leipzig the following year. Two piano concertos, the first written in 1831 and the second in 1837, are heard less frequently, and there are also earlier concertos for violin, for violin and piano, and for two pianos written between 1822 and 1824.

Text by Keith Anderson, David McCleery, David Patmore and Caroline Waight